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A LECTURE ON ANATOMY. From the Italian translation of "Ketham," Venice, 1493.

THE PROGRESS OF SCIENCE

THE BEGINNINGS OF ANATOMICAL DISSECTION

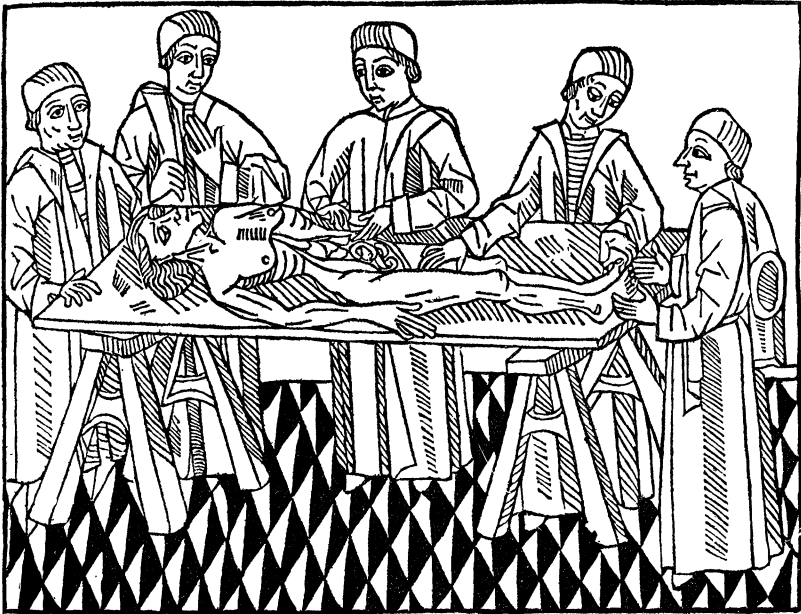
THERE has been published by the Oxford University Press a scholarly volume, entitled "Studies in the History and Methods of Science," edited by Charles Singer, who contributes two of the seven articles. Sir William Osler has prepared an introduction in which he states that it was hoped to establish a journal on the history and methods of science and to organize a summer school for special students at Oxford. Owing to the war the plans have been abandoned, or at least postponed, and certain of the studies are now printed in this volume. Through a gift of Dr. and Mrs. Singer an alcove in the Bodleian Library has been fitted up with a collection of books and manuscripts to

enable the general student to acquire a knowledge of the development of science and to assist special students in their researches.

One of the studies is an account of early Renaissance anatomy by the editor of the volume. It contains a number of illustrations of dissections, several of which are here reproduced. The dissection of the human body, first practised by the Alexandrian school, was revived by Mondino, who was professor at Bologna in the early part of the fourteenth century. The illustration here reproduced is from a volume containing a treatise by Mondino and other medical tracts, printed at Venice in 1493. The plate is of interest, both in relation to the history of anatomy and to the art of printing. It is said to be the best



THE EARLIEST KNOWN REPRESENTATION OF THE PRACTISE OF DISSECTION. From an MS. in the Ashmolean Museum, Oxford, of about 1298.



THE FIRST PRINTED PICTURE OF DISSECTION. From the French translation of Bartholomaeus Anglicus, Lyons, 1482.

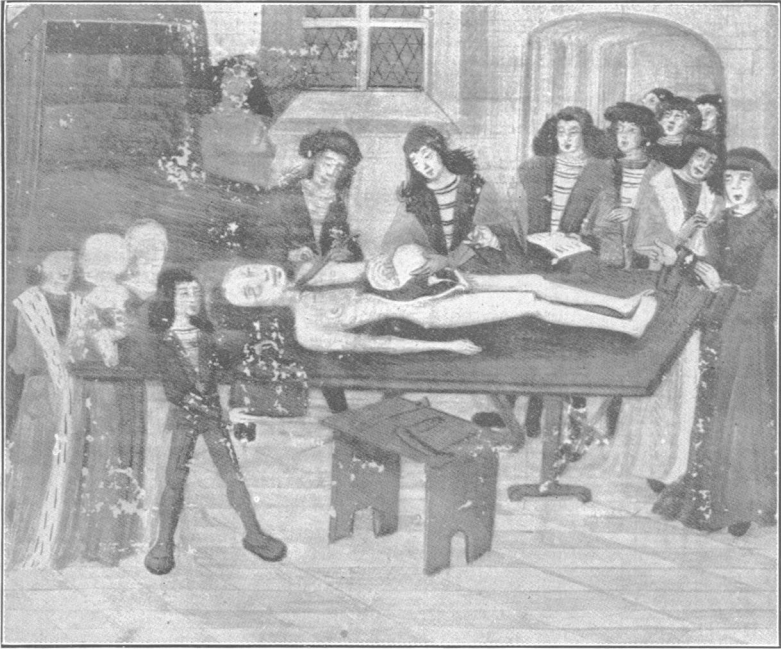
example of book illustration produced during the first century of typography, and it was the first attempt at a complete color scheme, four pigments being laid on by the use of stencils.

The illustration shows the method of teaching anatomy at that time. The professor, perhaps intended to represent Mondino, is portrayed standing at a desk, well removed from the subject of dissection. He reads from a manuscript or book a description of the parts dissected by the assistant. The professor of surgery may stand by with a pointer to indicate the different organs. At Bologna it was arranged that each medical student of over two years standing should attend a dissection or "anatomy" once a year, twenty students being permitted to see the dissection when the subject was a man and thirty for a woman. Men were used more frequently than women, owing to the fact that only

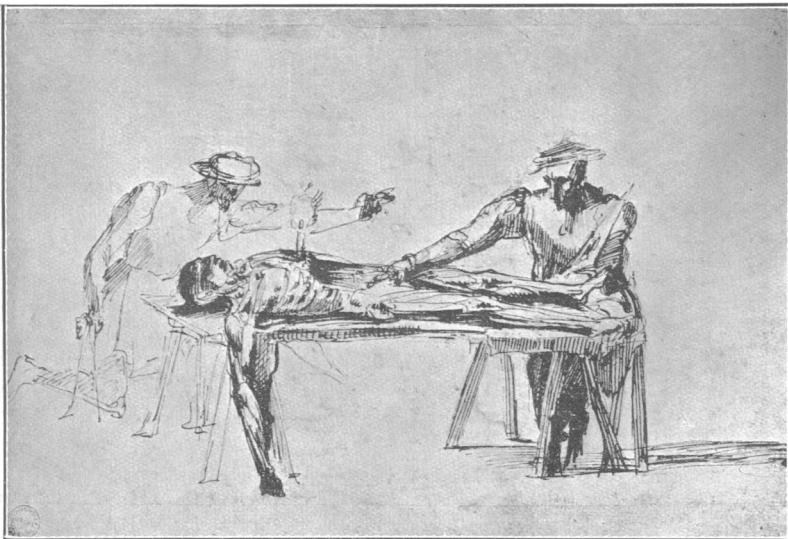
the bodies of criminals were used, and there were more male than female criminals. This was all the practical instruction a student received, and in some universities there was only a single dissection each year for the whole body of students.

The lecturer was likely to depend more on Galen or on some other authority whom he read than on the facts disclosed, so that while dissection was usual in medieval universities, there was but little progress in anatomical knowledge until the time of Vesalius, born in 1514.

The earliest known representation of the practise of dissection, reproduced by Dr. Singer from a manuscript in the Ashmolean Museum, Oxford, is of the date of about 1298 and thus precedes the first dissections of Moldino at Bologna. A post-mortem examination is apparently being conducted surreptitiously, but the illustration from a



A POST-MORTEM EXAMINATION. From a manuscript in the library of the Montpellier School of Medicine, late fourteenth century.



TWO FIGURES DISSECTING, traditionally said to represent Michelangelo and Antonio della Torre. From a drawing in the Ashmolean Museum, Oxford, attributed to Bartolomeo Manfredi (1574(?)–1602).

French manuscript of the fourteenth century shows a post-mortem examination conducted openly in the presence of the relatives of the deceased. The physician in full canonicals is at the extreme right. The actual process of examination is being made by three of his assistants. To the left, the first of these deepens, with a knife, the incision that has already been made over the sternum, the second is grasping with his two hands and rolling up the great omentum so as to display the viscera beneath, and the third holds the wand in his right hand, with which he points to the abdomen, while in his left he carries a book.

The artist who went direct to nature, dissecting with his own hands

and observing with his own eyes, obtained better results than the professor with his formal methods. Leonardo da Vinci made admirable anatomical sketches. Michel Angelo is said to be one of the two figures shown in the last illustration, which dates from the end of the fifteenth century.

SULPHURIC ACID AND THE WAR

THE British government is having the foresight to consider problems that will arise after the war and has appointed a departmental committee to report on the post-war disposition of the sulphuric acid and fertilizer trades. Professor T. L. Thorpe



THE FIRST PICTURE OF DISSECTION IN AN ENGLISH-PRINTED BOOK. From the English translation of Bartholomaeus Anglicus, printed by Wynkyn de Worde, 1495.